

New Music Concerts presents

Elliott Carter at 97

Saturday May 27 and Sunday May 28, 2006

NM

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New Music Concerts
Robert Aitken, director

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New Music Concerts

X the music of Iannis Xenakis



Guest Artists:

Lori Freedman, bass clarinet
Elisabeth Chojnacka, harpsichord
New Music Concerts Ensemble

Robert Aitken, artistic director

Friday June 9, 2006

Glenn Gould Studio

7:15 Introduction | 8:00 Concert



Programme:

Iannis Xenakis (Greece/France 1922–2001)

Échange (1989) for bass clarinet and 13 instruments

A l'île de Gorée (1986) for harpsichord and 12 instruments

Khoai (1976) for solo harpsichord

Phlegra (1975) for 11 instruments

James Harley (Canada 1959)

aXis for 13 instruments (2006) • World Premiere, NMC commission

Programme and artists subject to change without notice

soundaXis

Architecture • Music • Acoustics

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Admission: \$25 regular | \$15 seniors | \$5 students (Cheapseats) | Reservations: 416 205-5555



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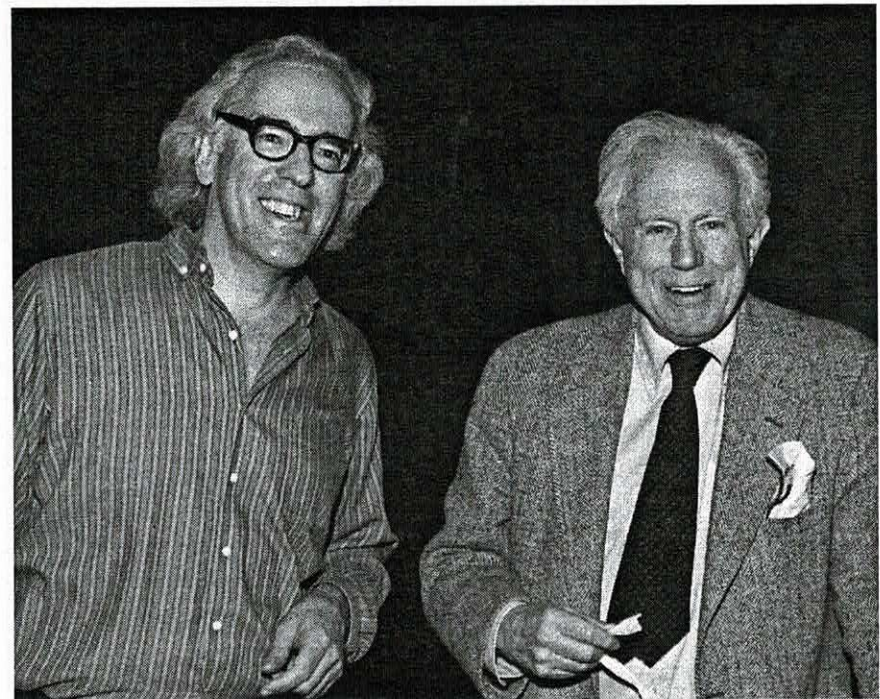
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35th season | 293rd and 294th events

New Music Concerts presents



Elliott Carter at 97

Saturday May 27 and Sunday May 28, 2006

Concert One:

Saturday May 27 at the Music Gallery

Guest Composer: **Elliott Carter**

Guest Artist: **Virgil Blackwell**, clarinet

Robert Aitken, flute; **Fujiko Imajishi**, violin;
David Hetherington, cello; **Max Christie**, clarinet

7:15 **Pre-concert Elliott Carter Film Screening:**
A Labyrinth of Time (2004; director: Frank Scheffer)
8:45 **Concert**

Programme:

Elliott Carter (USA 1908):

Scrivo In Vento (1991) **Robert Aitken**, solo flute [5']

Riconoscenza (1984) **Fujiko Imajishi**, solo violin [4']

Gra (1993) **Max Christie**, solo clarinet [5']

Figment No. 2 (Remembering Mr. Ives) (2001)
David Hetherington, solo cello [5']

Steep Steps (2001) **Virgil Blackwell**, solo bass clarinet [3']

Rhapsodic Musings (1999) **Fujiko Imajishi**, solo violin [4']

Figment No. 1 (1994) **David Hetherington**, solo cello [5']

Enchanted Preludes (1988)

Robert Aitken, flute and **David Hetherington**, cello [6']

Please join us in the Friendship Room for a post-concert
reception generously provided by David Olds and Sharon Lovett

Concert Two

Sunday May 28 at Glenn Gould Studio

Guest Composer: **Elliott Carter**

Erica Goodman, harp soloist; **David Swan**, piano soloist
New Music Concerts Ensemble; **Robert Aitken**, artistic director

Programme:

Elliott Carter (USA 1908):

Dialogues * (2004) for solo piano and eighteen instruments

David Swan, piano • **Douglas Stewart**, flute • **Cynthia Steljes**, oboe
Max Christie, clarinet • **Fraser Jackson**, bassoon • **Joan Watson**,
Bardhyl Gjevori, horns • **James Gardiner**, trumpet • **Ian Cowie**, trombone
Fujiko Imajishi, **Sonia Vizante**, first violins • **Carol Lynn Fujino**,
Corey Gemmell, second violins • **Virginia Barron**, **Jeewon Kim**, violas
David Hetherington, **Paul Widner**, cellos • **Peter Pavlovsky**,
Roberto Occhipinti, contrabasses • **Robert Aitken**, conductor

Mosaic * (2005) for solo harp and seven instruments

Erica Goodman, harp • **Douglas Stewart**, flute • **Cynthia Steljes**, oboe
Max Christie, clarinet • **Fujiko Imajishi**, violin • **Virginia Barron**, viola
Paul Widner, cello • **Peter Pavlovsky**, contrabass • **Robert Aitken**, conductor

Elliott Carter in conversation with **Robert Aitken**

Mosaic reprise

Dialogues reprise

* *Canadian premiere*

Mr. Carter's travel to Toronto was generously provided by

AIR CANADA 

Elliott Carter is one of America's most distinguished creative artists in any field.

— Aaron Copland nominating Elliott Carter for the Gold Medal of the National Institute of Arts and Letters for Eminence in Music (1971).

Twice winner of the Pulitzer Prize, first composer to receive the United States National Medal of Arts, one of the few American composers ever awarded Germany's Ernst Von Siemens Music Prize, and in 1988 made *Commandeur dans l'Ordre des Arts et des Lettres* by the Government of France, Elliott Carter is internationally recognized as one of the leading American voices of the classical music tradition. He recently received the Prince Pierre Foundation Music Award, bestowed by the Principality of Monaco, and was one of a handful of living composers elected to the Classical Music Hall of Fame.

First encouraged toward a musical career by his friend and mentor Charles Ives, Carter was recognized by the Pulitzer Prize Committee for the first time in 1960 for his groundbreaking compositions for the string quartet medium, and was soon thereafter hailed by Stravinsky for his *Double Concerto* for harpsichord, piano and two chamber orchestras (1961) and *Piano Concerto* (1967), both of which Stravinsky dubbed "masterpieces". While he spent much of the 1960s working on just two works, the *Piano Concerto* and *Concerto for Orchestra* (1969), the breakthroughs he achieved in those pieces led to an artistic resurgence that gathered momentum in the decades that followed. Indeed, one of the extraordinary features of Carter's career is his astonishing productivity and creative vitality that continues to flourish in his tenth decade. Critics agree that his recent scores are among the most attractive, deeply-felt and compelling works he has ever written.

This creative burst began in earnest during the 1980s, which brought major orchestral essays such as *Oboe Concerto* (1986-87), *Three Occasions* (completed 1989) and his enormously successful *Violin Concerto* (1990), which has been performed in more than a dozen countries. Carter's crowning achievement as an orchestral composer may be his 50-minute triptych *Symphonia: sum fluxae pretium spei* ["I am the prize of flowing hope"], which received its first integral performance on April 25, 1998 with Oliver Knussen conducting the BBC Symphony Orchestra as part of the ISCM World Music Days in Manchester. A prize-winning recording of *Symphonia* by Knussen and the BBCSO has been released on Deutsche Grammophon. It is paired with Carter's lively and playful *Clarinet Concerto* (1996), which has traveled widely in performances by the Ensemble InterContemporain, Orpheus, London Sinfonietta, Ensemble Modern, and several other distinguished ensembles. Those works were followed by a pair of works for the Chicago Symphony Orchestra: *Cello Concerto* (2001), premiered by Yo-Yo Ma

with the orchestra, and *Of Rewaking* (2003), an orchestral cycle of three songs on texts by William Carlos Williams; Daniel Barenboim led the premieres of both works. *Boston Concerto*, commissioned by the Boston Symphony Orchestra and premiered by the ensemble under Ingo Metzmacher, also made its debut in 2003. The first few weeks of 2004 brought a pair of acclaimed new scores: *Micomicon*, a witty concert-opener for the Boston Symphony Orchestra, and the incisive *Dialogues* for piano and large ensemble, commissioned by the London Sinfonietta.

Carter's first opera, *What Next?*, commissioned by the Staatsoper Unter den Linden in Berlin, was introduced there in 1999 under Daniel Barenboim. The 45-minute work, to a libretto by Paul Griffiths, comments wryly on the human condition as its six characters, unhurt but confused, confront the aftermath of an auto accident. *What Next?* has been hailed by critics from around the world for its wit, assured vocal writing, and refined orchestration.

Carter continues to show his mastery in smaller forms as well. Along with a large number of brief solo and chamber works, his later years have brought major essays such as *Triple Duo* (1983), *Quintet* (piano and winds, 1991), and *String Quartet No. 5* (1995), composed for the Arditti Quartet. Another dedicated advocate of Carter's music, Ursula Oppens, joined forces with the Arditti Quartet to give the premiere of *Quintet for Piano and String Quartet* in November 1998 at the Library of Congress's Coolidge Auditorium in Washington, followed by tour performances throughout Europe and the U.S. Recent works include *Asko Concerto*, written for Holland's ASKO ensemble, and *Tempo e Tempi*, a song cycle on Italian texts for soprano, oboe, clarinet, violin, and cello.

A native of New York City, Carter has been compared as an artist to another New Yorker, Henry James, with whom he is seen to share multifaceted richness of vision and fastidiousness of craft based on intimate familiarity with Western (and in Carter's case, non-Western) artistic traditions. Like Henry James, Carter and his work reflect the impress of a lasting and deeply felt relationship with Europe, a relationship dating from adolescent travels with his father, nourished by study of the fruits of European artistic and intellectual culture, and cemented by a 3-year course of musical training in Paris with Nadia Boulanger during the period 1932–1935. Enriched through wide acquaintance with European artists, including many, such as Bartók and Stravinsky, who came to America during World War II, Carter has seen his work as widely appreciated and as actively encouraged overseas as in his own country. In 1987 the Paul Sacher Foundation moved to acquire all Carter's musical manuscripts, to be permanently maintained in a public archive in Basel alongside similarly comprehensive deposits of the manuscripts of Stravinsky, Boulez, Bartók, Hindemith, Strauss and other universally acknowledged 20th-century masters. (*Biography courtesy of Boosey & Hawkes*)

Scrivo In Vento (1991)

for solo flute

Scrivo In Vento, for flute alone, dedicated to the wonderful flautist and friend, Robert Aitken, takes its title from a poem by Petrarch who lived in and around Avignon from 1326 to 1353. It uses the flute to present contrasting musical ideas and registers to suggest the paradoxical nature of the poem.

It was first performed on 20 July 1991 (coincidentally on Petrarch's 687th birthday) at the XVIIIe Recontres de la Chartreuse of the Centre Acanthes devoted to my music at the Festival of Avignon, France, by Robert Aitken.

— Elliott Carter

Riconoscenza (1984)

for solo violin

Riconoscenza per Goffredo Petrassi, for solo violin, was composed for the 1984 Festival Pontino celebrating the 80th birthday of Petrassi, Italy's foremost living composer. It was first performed at a festival concert in the medieval refectory of the Abbey of Fossanova, Priverno, Italy, by Georg Mönch on June 15, 1984.

— Elliott Carter

GRA (1993)

for solo clarinet

GRA ('Play' in Polish) for solo clarinet, was written as a tribute to my dear friend, Witold Lutoslawski, to commemorate his 80th birthday. During the twenty-five or so years that I have known Witold, I have never ceased to admire his impressive works and his gracious personality. This clarinet piece combines frequently changing, playful characters together (all based on the same material) and recalls to me my many delighted visits with the composer in America and Poland.

— Elliott Carter

Figment No. 2 (Remembering Mr. Ives) (2001)

for solo cello

Figment No. 2 was composed in the spring of 2001 as a present for the wonderful American cellist Fred Sherry, who with his outstanding instrumental and organizational abilities and his boundless enthusiasms has done so much for music.

This short *Figment* for solo cello recalls fragmentarily bits of the *Thoreau* movement of the Concord Sonata and *Hallowe'en* by my late friend Charles Ives, whose music I have known since 1924 and have loved these works in particular.

— Elliott Carter

Steep Steps (2001)

for solo bass clarinet

Steep Steps was written for the greatly admired clarinetist and friend, Virgil Blackwell, during the summer of 2001. Its title comes from the fact that, unlike the other woodwind instruments, the clarinet overblows at the twelfth, a large interval that forms the basis of much of this composition.

— Elliott Carter

Rhapsodic Musings (1999)

for solo violin

Rhapsodic Musings is a present to Robert Mann on his 80th birthday. It is a small tribute to his extraordinary, devoted advocacy of contemporary music. As is well-known, with the other members of the Juilliard Quartet he gave such pioneering and commanding performances of quartets by Bartók, Schoenberg, and many others, including my own, that many of these works became part of the performers' repertory. His teaching and other activities brought these scores to the attention of students.

Using his initials R. M. in the title of this short violin solo and in its main motive — re, mi (D, E) — this piece tries to suggest some of his remarkable human and artistic qualities. It was composed in June, 2000, in Southbury, Connecticut.

— Elliott Carter

Figment No. 1 (1994)

for solo cello

The idea of composing a solo cello piece had been in the back of my mind for many years, especially since so many cellists had been urging me to do so. When Thomas Demenga asked me for this at my 85th birthday concert in Basel (in 1994) for a concert he was giving sponsored by the Naumberg Foundation in New York, I soon set to work. Thomas Demenga had already impressed me greatly when he played some of my chamber works at my 80th birthday concert in Badenweiler, Germany and especially by his wonderful recording of these works for ECM, New Series.

Figment, for cello solo, presents a variety of contrasting, dramatic moments, using material derived from one musical idea.

— Elliott Carter

Enchanted Preludes (1988)

for flute and cello

Enchanted Preludes is a birthday present for Ann Santen, commissioned by her husband, Harry, and composed in gratitude for their enthusiastic and deeply caring support of American music. It is a duet for flute and cello in which the two instruments combine their different characters and musical materials into statements of varying moods. The title comes from a poem of Wallace Stevens: *The Pure Good of Theory*, "All the Preludes to Felicity," stanza no. 7:

*Felicity, ah! Time is the hooded enemy,
The inimical music, the enchanted space
In which the enchanted preludes have their place.*

The score was given its first performance by Patricia Spencer, flute, and André Emelianoff, cello, of the Da Capo Chamber Players in New York, on May 16, 1988.

— Elliott Carter

Dialogues (2004)

for solo piano and eighteen instruments

Dialogues for piano and chamber orchestra is a conversation between the soloist and the orchestra: responding to each other, sometimes interrupting the other, or arguing. The single varied movement is entirely derived from a small group of harmonies and rhythms.

Commissioned by the BBC for the brilliant young pianist, Nicolas Hodges, it was composed in New York during 2003.

— Elliott Carter

Mosaic (2005)

for solo harp and seven instruments

Carlos Salzedo, the extraordinary harpist, was a member of the small group of modernists that surrounded Varese and Ives in the 1920s and 30s and has remained a memory which I cherish. His unusual developments in harp technique always seemed to me too infrequently explored in recent times. So in writing *Mosaic*, commissioned by the Nash Ensemble, I decided to explore many of his exciting inventions to recall his friendship in the early 1930s.

The score is formed by many short mosaic-like tessera that I hope make one coordinated impression.

— Elliott Carter

After completing his studies in flute with Nicolas Fiore in Toronto (1955–59), **Robert Aitken** was appointed principal flute of the Vancouver Symphony. He later served as second flute player for the CBC Radio Orchestra (1960–64) and co-principal with the Toronto Symphony (1965–70). Aitken studied with Marcel Moyse intermittently over a period of nine years in Vermont and Europe, and considers Moyse's teachings as having had the most profound influence on his development as a musician. He also worked with Jean-Pierre Rampal (Paris, Nice), Severino Gazzeloni (Rome), André Jaunet (Zurich), and Hubert Barwähser (Amsterdam). Aitken received prizes from the Concours international de flûte de Paris (1971) as well as the Concours international de flûte pour la musique contemporaine in Royan, France (1972). He has given masterclasses in a number of countries, including Cuba, France, Germany, Hungary, Iceland, Mexico, Norway, Poland, Sweden, and the USA. Aitken has more than 40 recordings to his credit and such notables as John Cage, George Crumb, Elliott Carter, Toru Takemitsu, Gilles Tremblay and Bruce Mather have dedicated works to him. Among his many awards as both a composer and flutist are the Canada Music Citation, the Canadian Music Council Medal, the Jean A. Chalmers National Music Award, the Order of Canada, and the William Harold Moon Award. In addition, he holds the title of Chevalier de l'Ordre des Arts et des Lettres from the government of France and was presented with a Lifetime Achievement Award by the National Flute Association (USA) in 2003. In 2004 he retired as Professor of Flute at the Hochschule für Musik in Freiburg, a post he had held for sixteen years. In 1971 he founded New Music Concerts with Norma Beecroft and 35 years later continues to serve as NMC's Artistic Director.

Virgil Blackwell has appeared with the New York Philharmonic, Philadelphia Orchestra, New York City Ballet, NYC Opera, Steve Reich Ensemble and Speculum Musicae among others. He has also made appearances at the Tanglewood, Aspen and the Santa Fe Chamber Music Festivals. His work as a studio musician can be heard on numerous film soundtracks as a featured soloist and sideman. He has recorded for Nonesuch, ECM, EMI, Sony, Columbia, New World and Bridge Records, and has been the Executive Producer on discs of Oliver Knussen and Elliott Carter's music. *Steep Steps* was recorded in 2002 and is available on Bridge Records – The Music of Elliott Carter - Volume 5, Bridge 9128.

Max Christie is the principal clarinet of the National Ballet Orchestra and the Esprit Orchestra in Toronto, where he is also a member of the new music collective Continuum. He also performs frequently with New Music Concerts both as soloist and as an ensemble member. He is often heard on CBC Radio's Two New Hours, and has recorded the music of Michael Torke, Rudolph Komorous, Melissa Hui, Harry Somers and R. Murray Schafer. Mr. Christie received his bachelor's degree from the University of Western Ontario, where he studied with Robert Riseling, he continued his studies in Toronto with Joaquin Valdepenas, and went to Yale University to gain a master's degree and study with Keith Wilson, with the support of grants from the Canada Council and the Ontario Arts Council. He has performed across North America and Europe, and has appeared as a soloist with the Toronto Symphony, the Kitchener Symphony, the Calgary Philharmonic and the Esprit Orchestra. He instructs privately and at the Faculty of Music, University of Toronto.

Erica Goodman is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Interlochen, Michigan) and the Curtis Institute of Music (Philadelphia). Already a concert performer in her teens, Ms. Goodman played under the baton of Igor Stravinsky when he recorded in Toronto. While at Curtis, she was a concerto soloist with the Philadelphia Orchestra. She has appeared as a soloist at numerous international festivals, as well as with leading orchestras and ensembles in Canada, the United States and Europe. As Canada's foremost studio harpist, Erica Goodman has played in hundreds of radio and TV productions, commercials and film scores. In 1980, she won the Grand Prix du Disque Canada for her recording, "Flute and Harp" with Robert Aitken, and in 1995 won a Juno for her solo album, "Erica Goodman Plays Canadian Harp Music", both on the BIS label. She has also recorded for the Marquis Classics, Opening Day and CBC labels. Goodman is featured on several Naxos recordings, with the New Music Concerts ensemble on the award-winning "Takemitsu: Chamber Music" and a CD of music by George Crumb to be released in November 2006, and she performs Luciano Berio's "Sequenza II" on the just-released Naxos 3-CD set "Sequenzas I-XIV". Selected by Now Magazine as Best Classical Musician in its 1996 "Best of Toronto" readers' poll, Goodman continues to be an active member of the music scene in Toronto. This summer she can be heard at The Festival of the Sound in Parry Sound in solo recitals and in duo settings with Robert Aitken.

David Hetherington is a member of the Toronto Symphony since 1970, the orchestra's Assistant Principal Cellist. He coaches the cello section of the Toronto Symphony Youth Orchestra and is Music Director of the Inter-Provincial Music Camp. As soloist, he has performed with the TSO, the Niagara Symphony, at the Elora Festival and frequently with New Music Concerts. Hetherington has toured Canada, the United States and Europe as a chamber musician. Like Fujiko Imajishi, Hetherington is a founding member of the Accordes string quartet, and also of Amici, a chamber ensemble which presents an annual series of concerts at Glenn Gould Studio and has made eight recordings for Summit Records, Naxos and CBC. Hetherington also made the premiere recording of Talivaldis Kenins' prize-winning cello sonata for Centrediscs. He plays a 1695 cello made by Giovanni Grancino of Milan.

Fujiko Imajishi has made her home in Canada since 1968. After studies with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet she went on to win both the Montreal and Toronto Symphony Concerto Competitions. Imajishi has performed as soloist with leading Canadian orchestras and is currently the concertmaster of both the National Ballet of Canada and Esprit orchestras. She has enjoyed a long association with New Music Concerts with whom she gave the Canadian premiere of Ligeti's Violin Concerto in 1999. NMC's compact disc **Lutoslawski conducts Lutoslawski** includes her performance of *Partita* and *Chain II* recorded during the composer's final conducting appearance in 1993. Imajishi is a founding member and first violinist of Accordes, whose recordings of music by Jean Papineau-Couture, Harry Somers and Alexina Louie have been released on the Canadian Music Centre's Centrediscs label.

David Swan gained national exposure at the age of sixteen as winner of the first Eckhardt-Gramatté Competition for the Performance of Canadian Music. After completing doctoral studies at the University of Indiana, he settled in Toronto, where he has freelanced continuously since 1986. His varied activities include ensemble and solo performances, accompaniment, recording and teaching, and he retains a special interest in 20th century repertoire. He served for many years as organist of St. Paul's Presbyterian Church, Toronto, and appears regularly with New Music Concerts.

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